THE CARMELITE

CARMEL-BY-THE-SEA
CALIFORNIA
VOLUME III
NUMBER 21

JULY 3, 1930 FIVE CENTS

Mary Baker Harrison Memorial Library
Box 537

This Issue in Miniature

COUNCIL MEETING: New fire engine, Mack, bought in open market; city printing matter postponed; sale of fireworks to be prohibited; horses to be excluded from beach; discussion over drainage system; city finances and other matters; a full account of last night's meeting; *page two.*

A FOREST STAGE: Old days, and actors of the past recall twenty years of playmaking in the Forest Theater; *pages eight and nine.*

THE BEGGARS ENTERTAIN: The program of "The Thrip'ny Opera"—*page three.*

A GOD APPEARS: A primitive people worship their deity in the sacred grove of the Forest Theater; condensed program, "The God of Gods;" *page four.*

CARMEL GARDENS ON CANVAS: Exhibition of paintings of Carmel gardens by M. De Neale Morgan; *page eleven.*

A CAMEO FROM CORNELIUS: How Carmel looks (or reads) to a journalist; the author of "Reno" and "Park Avenue" writes an impressionistic review of the town; *page three.*

AN OUTLAW'S DEFIANCE: Lee Sage, author of "The Last Rustler," threatens to bombard a calculating critic with "aritmetics"; echo of a New York book review; *page ten.*

AN ACTOR IN ACTION: Frank Sheridan reveals the drama of life outside the stage; *page twelve.*

NOT TO FORGET: News of the Henry Cowell lecture-recital series; Asilomar notes; George Ball returns; and as interesting as ever, The Carmelite Junior.

GODS IN THE FOREST: A LINOLEUM CUT BY LANE WOOD

Carmel News

COUNCIL MEETING

Following is a summary of proceedings of last night's Council meeting:

Purchase of Fire Engine: The International Mack Motor Truck Company will furnish Carmel with a seven hundred and fifty gallon rotary pumper fire engine, equipped according to the city's specifications. Five companies put in bids to furnish the new equipment. All bids were subsequently rejected, and the motion passed that the Mack truck be bought in the open market. Total cost of the equipment will be $12,875, with delivery in one hundred days or sooner. A letter from members of the volunteer fire department stating their preference for a "Mack" was regarded as largely instrumental in the choice of engine made.

Advisory Board: A memorandum embodying the recent decision of the Advisory Board in reference to the creation of an industrial zone was read by Preston W. Search. The report was accepted; the board thanked for its work and action deferred.

A meeting will be held at eight o'clock next Wednesday, July ninth, having as its main purpose the consideration of a site for a new city hall. Property owned by Mrs. Maude I. Hogle at the corner of Junipero and Mountain View is offered for sale on terms to the city, and will be considered in detail at this meeting. The Council is desirous of a large public attendance.

Engineering Problem: Miss Clara Kellogg, commissioner of streets, suggested a general drainage plan be adopted to expedite the removal of storm waters. Mr. Bonham protested on any action concerning the problem at the present time, basing his disapproval on grounds of expense. Councilman Rockwell stated that the present system of flood-water removal was ruining the beach. A general discussion pro and con ensued, involving in its course the retention of the present engineer. For the first time since the formation of the new board, its members were arrayed against each other. Heron, Mrs. Rockwell and Miss Kellogg were in favor of radical changes in the engineering work; Mr. Jordan and Mr. Bonham defended the present system. Mr. Jordan's defense was based on necessity for economy, ability of the present staff, and "political expediency" involved. The proposition was postponed until next Wednesday's meeting.

Building Ordinance: The Council discussed the present need of a building ordinance, and contemplated requesting a committee of local builders to aid in its formation.

Trees: Several requests were received for the trimming of trees. The Council referred the matter to Miss Clara N. Kellogg, commissioner of streets, to be dealt with at her discretion.

Police: Earl Wermuth, employee of the street department, was appointed special policeman for duty at the beach as required.

Fireworks: The Council directed that the city attorney frame an ordinance prohibiting the sale of fireworks within the city limits.

Water-wagon: Residents of Carmel Point requested the use of city sprinkling equipment, offering to pay whatever charges were judged fitting. The application was filed.

Finances: The position of the general fund is as follows:

Balance: July 1, 1930	$14,231.59
Demands: July 2nd	3,174.33
Balance	$11,057.26

Miscellaneous: Steps will be taken to clear up delinquencies on street and sewer assessments in the near future; the commissioner of streets is to give further consideration to the matter of the sidewolk grade of the Sundial Court apartments on Monte Verde street.

STANLEY WOOD EXHIBIT AT DENNY-WATROUS GALLERY

Watercolors and etchings by Stanley Wood, who won this year's Anne Bremer Memorial first prize at the exhibition of the San Francisco Art Association for a screen in *tempera* entitled "The Lotus," are on display this week at the Denn-Watrous Gallery.

Extended mention of the exhibit will be made in the next issue.

DRAMA GUILD

With the opening of "The Thrip'ny Opera" there will, of course, be no meeting of the Drama Guild this evening. Next week's meeting—Thursday—will be devoted to *commedia*.

ANNOUNCING

A NEW

DANCE ORCHESTRA AT

HOTEL DEL MONTE

HAL GIRVIN

AND

HIS ORCHESTRA

MASTERS OF RHYTHM

IN THE

GARDEN ROOM

AT

HOTEL DEL MONTE

every evening

(except Sundays and Tuesdays)

GODS IN THE FOREST

Last night I went over to the Forest Theater and saw the final rehearsal of "The God of Gods." Picking my way through the pine trees, I suddenly came upon a fire at which Indian braves were beating their drums, while their squaws crouched about in the warmth. Before me there were tremendous rocks, half-hidden in green fir trees through which there filtered a fairy gleam of silvery light. It was a beautiful spot—so beautiful that it seems a triumphant expression of nature's loveliness, rather than the plaster product of Mr. Durham and Mr. Dickinson. . . The play is a highly dramatic treatment of an age-old theme,—the clash of superstition and dogma with youth and passion. It is full of rich poetry and rhythm. The figures of the little Indian maiden and her lover caught and destroyed by the machinations of a false religion, all silhouetted against the primitive forest scene, make a picture that can rarely be equalled. —O. M. G.

"The Thripn'y Opera"
CONDENSED PROGRAM

CAST

MacHEATH, captain of a gang of street bandits ..... Morris Ankrum
PEACHUM, outfitter to a gang of street beggars ..... Edward Kuster
CELIA PEACHUM, his wife ..... Ruth Marion Poor
POLLY, their daughter ..... Mary Louise Quevli
TIGER BROWN, Sheriff of London ..... John Gillingham
LUCY, his daughter ..... Mary Marble Henderson
FILCH, one of Peachum's beggars ..... B. F. Dixon

MEMBERS OF MACHEATH'S GANG

MATT O' THE MINT ..... Charles McGrath
CROOK-FINGERED JAKE ..... Andre Johnstone
WATT DREARY ..... Guy Koepp
ROBIN OF BAGSHOT ..... Fritz Wurzmann
JEMMY TWITCHER ..... B. F. Dixon
BEN BUDGE ..... Sam MacMunn
JENNY DIVER, a woman of the town ..... Amelie Nichols

WOMEN OF THE TOWN

DOLLY TRULL ..... Anna Marie Baer
BETTY DOXY ..... Jean Wallace
SUKY TAWDRY ..... Dorothy Stanley
MRS. SLAMMEKIN ..... Alberta Spratt
DIANA TRAPES ..... Carol Barrington
MRS. VIXEN ..... Gladys Dixon
MOLLY ..... Margaret Grant
ANN ..... Billie McConnell
PIERRE, a sailor ..... Andre Johnstone
PARSON KIMBALL ..... Oliver Marble Gale, Jr.
JONES, Chief Constable ..... John Burt
SMITH, Under Constable ..... Albert Horenstein

BEGGARS, BANDITS, PICKPOCKETS, MARKET-WOMEN, LIGHTS-O'-LOVE, CONSTABLES AND TURNKEYS: Burt Kendall, Edith Dickinson, Carol Barrington, Dorothy Stanley, Majory Pegram, Glenna Peck, Elaine Carter, Kevin Wallace, Joseph Schoeninger, Jr., David Hagemeyer, Lois Love, Betty Phillips, Mrs. J. J. Smith, George B. Stevens, Henry B. Dickinson, D. R. Campbell, Albert Campbell, Byron Foulger, Gordon Nelson, Ray Faulkner, Alex Gibson, Nora Nichols, Richard B. Lamb, Sallie Jaggar, Mary Green.

AS OTHERS SEE US

The following article—punctuation and all—is culled from "Bob Wagner's Script" (Hollywood):

Carmel Highlands—Just over the bluff from Carmel but so utterly different—Carmel quaint and folksy—Highlands more formal, the Highlanders seeking isolation and seclusion—Their Alpine-like homes scattered among the cliffs of the headlands, on ridges, knolls and promontories.

Martin Flavin, playwright, author of "The Criminal Code" and innumerable successes, hides out in a rambling old-English house between barren rocks on the water's edge—Beyond him Mathew Murphy, expert on Hopi Indian lore—Lincoln Steffens, who, as the Rotary chairman would say, "needs no introduction"—Fred Scott, now singing in the films, who will join with Jeritza in "Salome" at the Metropolitan this fall.

Then there is Jo Davidson, the sculptor who has just returned from finishing a bust of George Bernard Shaw—And another of Fremont Older, the San Francisco publisher—And Jeffers, the poet, who is at last becoming as honored at home as he is Elsewhere—And O'Shay the marine painter—And the Mizner brothers, Wilson and Addison, founders of Palm Beach, Florida. Theodore Dreiser hides out here when in California—And Tony Luhan, from New Mexico—And Ella Young, the Irish poetress (sic)—And Hildegarde Hawthorne, daughter of Julian, who flits between Carmel, Highlands, San Francisco and Paris.

The greatest artists' colony in the West! —You haven't heard half!—Spud Johnson with his "Laughing Horse"—Lynn Riggs, the young Oklahoma playwright, now with Pathe—Vasia Anikeeff—Dene Denny, whose studio over in Carmel is the scene of great gatherings—The other evening Tsuneo Fukushima, the Japanese harmonicist, and Dominador Purugganan, the Philippino (*sic*) tenor, entertained the villagers—Fukushima has raised harmonica playing to an art—He performs upon four at a time in order to get his proper harmonies.

Then there is young Brett Weston, a "photographist" nearly as talented as his father—Winifred Hooke, the English pianist—J. E .Snyder, who is still working after fourteen years for the release of Tom Mooney—And Paul Klee, who recently exhibited at the Braxton Galleries in Hollywood—And William Johnson, the Scotch artist—Prince and Princess Frederich Heinrich auf Schurmburg, cousins of the wood-chopper of Doorn, stop here when in the West.

Col. Clair Foster, who talks every night over his privte radio with the Philippines —O. W. Bardarson, who conducts the Sunset School in Carmel in the winter and returns to his native home in Iceland in the summer—Mitchaele Martinez, the artist—And Gene Towne, Gordon Newell, Tommy Fisher and Ted Tickel, the famous radio quartet. Nowhere in America will you find so many "personalities" gathered in one can laugh off all the kidding that comes to them.

AUTOS CRASH OVER WEEK-END

Carmel roads were the scene of two auto crashes last Saturday, which resulted in badly battered machines, but luckily in no injury to their owners.

Two small roadsters, a Chevrolet and a Ford—one coming up Dolores, the other down Eighth—met at the intersection early in the afternoon. Both climbed up on the curbing, the Chevrolet turning over. It's driver emerged unscathed.

LIBRARY CLOSED FRIDAY

The Harrison Memorial Library will be closed this Friday, the fourth of July.

The increase in library circulation was erroneously reported in the last issue as one hundred and twenty-six volumes. Instead of that figure, four hundred and twenty-six books were in circulation on Monday of the past week, exceeding all outstanding figures on numbers withdrawn from the building on any one day.

RENAISSANCE OF THE BODY
HALLDIS STABELL
SUMMER CLASSES
IN
CORRECT POSTURE
Classes for Adults and Children During July and August. Private Lessons by Appointment.
Mission Street bet. 11*th and* 12*th*
Post Office Box 1271
Telephone Carmel 215-J

CONDENSED PROGRAM---"THE GOD OF GODS"

CHARACTERS

SUIVA, *a girl of the tribe*—DOROTHY ADAMS
YELLOW SNAKE, *her lover*—GORDON NELSON
KOTWI, *mother of Suiva*—BARBARA LUNDBORG
AMBURI, *chief of the Seven Feathers*—ROBERT PARROTT
MABLO, *the chief's son*—JERRY FELTON
WANING MOON, *priestess of the God of Gods*—LOUISE WALCOTT
LERII, *a mad old man*—LEO A. ROSS
SINGER AND DANCER—LEE SAGE

THE TRIBE

Betty Ankersmit	Anna M. Baer	Ruth G. Bixler
Albert Campbell	Leonard Coski	James Darling
Molly Darling	Florence Edler	Ray Faulkner
David Goddord	Millie Funchess	Alex Gibson
Barbara Goodwin	Margaret Grant	Albert Horenstein
Bonnie Hamlin	Richard Lamb	Harold McLean
Nora Nichols	Mildred Pearson	Betty Phillips
Glenna Peck	Mina Quevli	GretchenSchoeninger
Natalie Warrington	Alberta Spratt	George B. Stevens
Everett Smith	Maude E. Wentworth	Mary Wheldon
C. M. Hall	Suzanne Whitby	Virgil Kitchen

SCENES

ACT I: In the forest, Sunrise of a June morning.
ACT II: Before the altar of the god. The sun is setting.
ACT III: The same scene. The sun has set.

The action takes place in the deep forest country of the North, before the coming of the white man.

CARMEL PLAYHOUSE

THE THRIP'NY OPERA

SOLD OUT TONIGHT

ONLY TWO MORE PERFORMANCES---
SATURDAY, JULY 3 MONDAY, JULY 5

Don't miss this American Premiere of Berlin and Vienna's biggest hit of the 1929 Season.

TICKETS ON SALE FROM 2 TO 5 DAILY AT PLAYHOUSE KIOSK OPPOSITE POST-OFFICE
ADMISSION $1, $1.50 PHONE 480

"THRIP'NY OPERA" AT CARMEL PLAYHOUSE

Tonight a sold-out house will greet the premiere of Edward Kuster's "Thrip'ny Opera."

Translated and adapted by him from the German of Bert Brecht and Kurt Weill's "Dreigroschenoper," with settings and production methods following substantially the famous Berlin production of 1928-29, the dress production Tuesday night divulged a play amazing in its novelty and interest. Every possible phase of theatrical activity is involved, from the mechanized and uncanny stylization of the ultra moderns to an absurdly serious parody of old-fashioned Italian opera.

Morris Ankrum, as Captain Macheath, gives a performance more brilliant, if possible, than his portrayal of "The Emperor Jones" several years ago.

The cast, embraces a long list of local favorites, many of whom publicly disclose for the first time singing voices of remarkable charm. The music of Kurt Weill is of great beauty.

Seats for Saturday and Monday night's performances are still available at the Playhouse kiosk opposite the postoffice.

Particular stress is laid by the management upon the fact that the curtain will rise promptly at eight-thirty, and that no one will be admitted during the playing of the first scene.

GEORGE BALL RETURNS

George Ball, associated with production at the Arts and Crafts last year, and with Forest Theater plays in the past, arrived in Carmel Tuesday after a season of play direction in Manila.

For the Manila Community Players he produced "The Bad Man," "The Gossipy Sex," "You and I," "Under Cover," "The Bride," and "The Call of the East"—an original play mirroring island customs and mannerisms. A picturesque angle on playmaking in the Philippines is brought out in the information that the Manila Grand Opera House was originally a bull ring, and still preserves the atmosphere of a slanting "antique" stage with tiers of boxes circling it. This type of stage is similar to that upon which the first Shakesperean productions were played—the term "upstage" comes from the fact that actors standing at its rear tower over those near the first row. Naturally, many problems had to be solved in building scenery for such a platform.

Mr. Ball returned by way of China and Japan, coming through the Panama Canal to New Orleans. He flew by dirigible from St. Louis to Chicago. Due to production plans elsewhere, this return visit will be of short duration.

AN ADDITION TO THE CARMELITE STAFF

The Carmelite is pleased to announce that Oliver M. Gale, Jr. has joined its staff of contributors as dramatic critic. Unusually well informed concerning the present day theatre through his associations at Harvard and with various Eastern groups, Mr. Gale brings to his task the basic qualifications, a kindly interest and perhaps most important of all in Carmel, a detached viewpoint.

INTRODUCING MYSELF

By OLIVER M. GALE, JR.

I am a complete stranger in Carmel. I am almost totally ignorant of the dramatic history and traditions of the community and have only a nodding acquaintance with most of the people who could educate me therein. In my short life I have seen many plays, however—ranging from somewhat "ratty" performances of expressionistic plays in a Massachusetts stable, to a masterly production of Tolstoi's "Redemption" with Alexander Moissi in the Boston Opera House. Out of these experiences I have carried certain impressions that form, in my mind, a definite standard of criticism It is my intention to apply this standard —that, I believe, of a normal outsider— to the coming productions in Carmel.

Obviously, I shall be unable to compare these performances with those of previous years. I shall not say " . . the best production ever seen in Carmel," or "Miss ———— lived up to her fine reputation as an actress."

Kenneth Macgowan, New York producer and authority on the Little Theatres of America, told me that the Golden Bough was the third finest "civic theatre," as he called them, in the country. That is fine, but forget it lest you find yourself living on past glory. It is what you show me, and other newcomers like me, that counts. If I make a comparison it will be with other plays seen elsewhere given by different people, or with the abstract ideal that constitutes my own dramatic criterion. The value of this, if there be any value, lies in the fact that my opinions will be those of an impersonal critic, free from all hampering friendships and personal obligations. I represent, not the Carmel audience, but in so far as I am able, the cold, calculating reactions of an outsider —friendly, to be sure, but at the same time unbiased and sincere.

Now there is one answer to criticism that always crops out among amateurs, and with which I have no patience. That is, "Yes, but we are only amateurs," with a sweet smile. Nonsense! You are not amateurs or professionals; you are actors and producers whose *raison d'etre* is the expression, to the best possible degree, of a dramatist's ideas and vision. Whether or not you are paid to do it makes no difference, unless it be that your enthusiasm is born of sheer love of the game, rather than of the necessity of making a living. I am not speaking now of dabblers. If you are one of these all too numerous pests, for Heaven's sake drop your activities and spare the theatre. But if you are a sincere "lover" of the drama, do professional work. The professional, you may say, has had more experience. He has played more roles and can sense, with a quickness born of long practise, the salient features of a part. But the amateur, as a rule, has much more time to rehearse, has far more detailed and sympathetic direction, and, above all, is absorbed with the excitement of a part that is never played often enough to lose its original suspense and mystery. An old hand quickly analyses a role in terms of the reaction of an audience to it; to an inexperienced amateur, all is new and strange, full of hope and fear. In short, there usually is more gusto, more intense effort, more eagerness in a play done through sheer love of acting than in one played with the consideration, however incidental, of dollars and cents.

Furthermore, the director of a professional company must always be making concessions. He must deal tactfully with actors of experience and ideas of their own He must apportion the center of the stage equally among the leads; he must allow the leading lady to play Juliet with roses, despite the protest of the scenic designer. The director of amateurs, on the other hand, is looked upon as a man of infallible knowledge; his word is law. Thus a harmony and cooperation is achieved,—the advantage of unified command over rule by discussion and compromise.

There are other considerations which I shall not go into unless challenged. But I do feel that for every advantage the professional has, the amateur has one equally great or greater. This does not mean that I shall expect a Blanche Yurka or a Philip Merivale in Carmel productions; but it does mean that I shall apply the professional critic's standard to anything that is advertised in Carmel as a dramatic production. If it does not come up to what I expect when I buy a ticket to an average successful New York show, I shall express my grievance regretfully but vehemently. And if, in the process, I tread on any toes, please forgive me, and lay it to my ignorance,—never to bad will.

THE GOD OF GODS

DIRECTED BY
BYRON K. FOULGER

FOREST THEATER

TOMORROW

FRIDAY & SUNDAY

A TREMENDOUS DRAMA OF THE PRIMITIVE INDIAN

SUPERB IN ACTION
STRIKING IN BEAUTY
GRIPPING—EMOTIONAL

INDIAN SONGS AND DANCES ARRANGED BY SNAP NELSON

ADMISSION
$1 AND $1.50

SEATS ON SALE AT LIAL'S MUSIC SHOP.

THEATER HEATED BY CHARCOAL BRAZIERS

ALL SAINTS CHURCH

Sunday, July sixth; The regular monthly celebration of the Holy Communion will be held. At eleven o'clock, the subject of the sermon will be "Religious Hunger," based on the words of Psalm 42:1—"As the heart panteth after the waterbrooks, so panteth my soul after Thee, O God."

The offertory anthem will be an orthophonic radio record sung by Trinity Parish choir, New York.

At half past seven an informal service will be held around the fire in the parish house. A cordial invitation is extended to visitors. A quiet half-hour service celebrating Holy Communion will occur at eight o'clock. At nine forty-five the Choral School will continue its ten weeks' summer course, and visiting parents and scholars are especially invited.

DEL MONTE JULY SPORTS CALENDAR

4—6: Golf Tournament, Del Monte
6: Trapshoot, Del Monte Gun Club.
12—16: Father and son golf tournament.
13: Trapshoot.
13: Swimming meet, Roman Plunge.
17—19: Diamond Medal Trapshoot.
17—20: Golf, California Junior Championship.
20: Golf, Sweepstakes. Del Monte.

HENRY COWELL LECTURE-RECITAL SERIES

Announcement was made this morning that so many requests have come in for a discussion of the more scientific aspects of new music, that Mr. Cowell has consented to give a fifth illustrated lecture dealing with the over-tone series, acoustics, and the mechanics of sound as a medium. The price of the season ticket remains the same, and ticket holders simply have the added privilege of a fifth lecture—discussion—recital.

* * *

On Friday of the next week, July 11, Henry Cowell will open his lecture-recital series, which will continue on the ensuing Mondays of July, fourteenth, twenty-first, and twenty-eighth, in the Denny-Watrous Gallery

"Music in Russia: How it is institutionalized, and what the institutions offer" is the opening subject. This is not the same subject which Mr. Cowell discussed in his La Ribera concert of last summer. He will present, under the same general head, entirely new subject-matter, giving a vivid description of the musical state of the Soviet.

On Monday evening following, Cowell will discuss "European Modern Music: A comparative study of Schoenberg and Stravinsky. . .."; then "Creative Music in America: Who the American composers are, and what they think they are doing," and "Oriental Musical Systems: Some points regarding the music of China, India, Japan, Siam, and Java." Each recital will end with a group of Cowell's piano compositions, played by the composer himself.

These Cowell evenings offer an opportunity to find out the logical reason for modern and new music. Mr. Cowell will show how this new music is founded on the overtone series, and how it is as logical in its sequence as the classical music. Questions may be asked, and much matter of fascinating interest be brought out. No musical training or understanding is necessary for the series. Engineers, designers, and every-day appreciators find the Cowell lecture recital of stimulating and dynamic interest.

Special rates will be made for students and for families where three or more of the same family wish to attend. For all information apply to the Gallery.

DENNY WATROUS GALLERY
OPPOSITE POST OFFICE DOLORES STREET CARMEL
HENRY COWELL
LECTURE RECITAL SERIES
FRI. JULY 11
MON. JULY 14
MON. JULY 21
MON. JULY 28
AT 8:30
SEASON TICKET 5.00
SINGLE ADMISSION 1.50
STUDENT TICKET 3.50
FAMILY TICKET 3.50
EXHIBITION OF WATER COLORS BY STANLEY WOOD—NOW ON

OPEN 10 TO 5
THE CARMEL ART GALLERY
PAINTINGS OF CARMEL GARDENS BY M. DE NEALE MORGAN
IN THE COURT OF THE SEVEN ARTS

baked delicacies to add the finishing touches to the menu . . .
CARMEL BAKERY
Phone 331 Carmel

Asilomar Notes

By GAIL I. ANDREWS

CRAFT INSTRUCTION

Miss Sara Haycraft of Berkeley is in charge of the craft work which is being carried on at Asilomar, where over two hundred and seventy-five Girl Reserves are in conference. Miss Haycraft, who is a prominent Berkeley woman, graduated from the University of California with this year's class. She majored in Household Art and was assistant director of the "Pelican."

The Asilomar Conference has chosen to work out a theme of "Craftsmanship" and is using the "guild idea" to carry it through. Each tent-house has become a Guild Hall, presided over by a dean and represented at the Guild League by an elected chairman. Every girl is given an opportunity to enroll in some craft and she will endeavor to master that craft with the aid of Miss Haycraft.

The popularity of Sara Haycraft as secretary of Zeta Tau Alpha Sorority is being carried over and the charming young Berkeleyan is very well liked at the Asilomar Conference.

ASILOMAR CALENDAR

The Asilomar Conference Season, which formally opened with the Y. W. C. A. Student Conference, is to be a very busy one. When the Girl Reserve Conference which is now in session, closes, the Missionary Education Movement will convene. Other conferences scheduled are: Lutheran Conference, July eighteenth to twenty-seventh; Episcopal Conference, July twenty-eighth to August second; and the Congregational Conference from August second to ninth.

From the ninth to the sixteenth of August, the Business Girl's Conference will be in session, and from the fourth of September until the seventh, the state convention of the California Federation of Business and Professional Women will be held. The Farm Bureau's state convention is also to be listed for November fourth to seventh.

THE GIRL RESERVES CAMPFIRE

The Girl Reserves gathered at Asilomar held their first bonfire meeting on Monday evening, when they heard a talk by Miss Eleanor Shane Smith of Carmel on the historical background of the Monterey Peninsula.

Miss Smith, a graduate of Stanford and an authority on nature-lore, has delved into the past of this section of the state and was able to present many interesting anecdotes about early days.

Her talk was of immediate benefit to the Girl Reserves, for when they visited various points of interest on Tuesday, they were better able to appreciate the historical associations involved.

The bonfire program also included an Indian legend by Dorothy Cartwright, and singing of a number of Girl Reserve songs that created a most alluring atmosphere around the camp-fire.

SINGERS OF NEGRO SPIRITUALS RETURN TO GALLERY

Repeating their success of last February, "The Southern Harmony Four," an authentic negro quartet singing spirituals and folk-songs of the race, sang to a receptive audience last Friday evening at the Denny-Watrous Gallery.

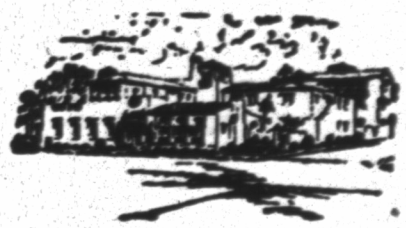
The quartet, sponsored by Harriet Wilson of the International Institute in San Francisco, and now singing daily over the radio through the National Broadcasting system, is remarkable for its presentation of genuine negro music. On hearing them, one instinctively recognizes that their singing is neither forced nor artificial—rather, a spontaneous offering, enjoyed as much by themselves as by others.

Last Friday evening the group gave such spirituals as "Heben," "God's Gonna Set This World On Fiah" and "I Hope I Jine De Band," all ringing with that mixture of natural enthusiasm and deep religious mysticism which is the natural negro heritage.

Sung purely for entertainment was the amusing folk-song, "Scandalize My Name." Its moralizing humor caught the fancy of a carefree audience. A pean of triumph was contained in the rousing spiritual, "Joshua Fit the Battle of Jericho—" with its victorious refrain—"and th' walls came tumblin' down!" The latter was given by request, remembered with pleasure from the former performance. "Deep River" and "Good News" were among other vigorous spirituals presented.

In both their performances, these negro singers—unfinished and raw in many of the finer points—have been greatly enjoyed by Carmel audiences. Searching for some reason beyond the fact that they offer fine entertainment, it may be suspected that the very simplicity of the folk-songs and spirituals, founded in pure emotion, is refreshing in the face of a deluge of abstract music.

DINE AT . . .
PINE INN . .
TABLE D'HOTE
6:30 TO 7:30
$1.25
AND . .
DINE WELL


HOTEL LA RIBERA
DINING ROOM
OPEN TO THE PUBLIC
Breakfast 7:30 to 9:30
Merchants Lunch 11 to 2
Dinner 6 to 8
SUNDAY DINNER
Served 12 to 2 — 6 to 8

BANK OF CARMEL
Offers a Complete
Banking Service
Four Per Cent Interest Paid on Savings

CURTIS
LUNCH
ROOM
CANDIES
ICE CREAM
SOFT DRINKS
ENCHILADAS
TAMALES
WAFFLES
PHONE 390

TWENTY YEARS OF THE FOREST THEATER

A druidic amphitheater, in a setting elementally true to the dramatic vehicle, Carmel's outdoor theater—perhaps the first of its kind in America successfully to produce seasonal programs for the general public—has survived time that has seen the passing of many like experiments, and remains today as fresh and alive to its potentialities as when, in July, 1910, it emerged as the realization of Herbert Heron's conception.

With the production of "The God of Gods," "Over the Fairy Line," "Carmel Nights," and "Julius Caesar" during this twentieth anniversary season, the theater carries on a program which has been, perhaps, more instrumental than any other, excepting the natural beauty of hills and sea in promoting Carmel's growth. This year as ever in the past, many hundreds of visitors will attend the open-air plays. Some few of them—idealists, artists, dreamers—may have that to give which is the creative life-blood of the town. That would be reason enough for a review now of the theater's history; but there is an even more important incentive—its genuine dramatic value.

In its essence, the Forest Theater represents something tremendously more valuable than "a community theater." An open stage built level on a dark slope of pines and live-oaks, in a natural auditorium where every seat commands perfect view and hearing—a platform in the forest for Greek tragedy or savage symbolism—in a setting of such simple majesty the drama might have had its first crude beginnings. Two great pines flank the stage; nature has scooped out a hollow in the woods, a sacred, predestined place. Here man's work has not intruded on the peace and beauty of the grove; with its first production, the Forest Theater was mellowed by age, yet youthful and aspiring; it is still as mellow, still as amazingly young.

Herbert Heron realized the difficulties of establishing an indoor theater at that time; he hit upon the idea of an open-air theater for Carmel. Here was a plan that would coincide both with the temperament of the people and the nature of the town. And then it might be possible to create something here—in the way of a workshop for the drama, a creative foundry for California plays . . . original, genuine drama springing to life expressly for this setting. His dreams carried him far, even farther perhaps than he cared to talk of at that early date, faced as he was by what would have seemed impossibility to others less idealistic.

Here, he believed, the great plays of the entire world might be produced in their essential purity, uninfluenced by commercial requirements. He visualized the production of elemental drama—not for profit or amusement alone—but for love of the art itself. He would build a fire to which others might bring their offerings . . . There would be a spontaneous answer to the call.

It must be remembered that this was in 1909, when Carmel was little more than an isolated village, reached only by a rough, hilly road—and almost wholly by horse-drawn vehicles. There was no electricity, none of the machinery by which the standard theater, even then, was made to move.

Finding a spot so perfect for its purpose in the Eighty Acres, he went to J. F. Devendorf of the Carmel Development Company, and outlined his plan. Mr. Devendorf, with a vision of artistic development, entered into the proposal with enthusiasm. Mr Heron's idea grew fast; he enlisted all available support, fought, argued and placated wherever bizarre or impractical ideas threatened the safety of the original plan.

Naming the place the "Forest Theater," he began the organization—finding difficulties as plentiful as dragon's teeth. But eventually these were harvested.

Heron was selected managing director, and decided to open the theater with "David," an unpublished drama by Constance Skinner, a California writer. When the play was finally whipped into shape for outdoor production he found it no easy task to assemble players for fifteen speaking parts.He alone had done professional work; others were enthusiastic but for the most part not equipped. However, the cast was finally drawn together, and rehearsals begun.

All plunged heartily into the production. And through Professor George H. Boke, Garnet Holme, then engaged in the Greek theater at the University of California, was persuaded to come down and coach the players. Ferdinand Burgdorff worked on the woodland setting. And, by the glamorous light of calcium flares, "David"—a first play by a California author—met with production which has never been forgotten. To this initial play and Heron's unswerving insight, must go the credit for what the Forest Theater is today.

Had he not been filled with vision greater than every obstacle in the path of his idea, and ability to enlist the support of highly individualized groups, the project might have been simply another attempt of the "amateur theater." As it was, the very idealism behind it brought down representatives of San Francisco and Oakland newspapers—and it may be said to their credit that they reported with exceptional veracity the genuine value of the work. Knowledge of the theater spread. After the actual birth of the idea in its verity, there was no lack of community support.

At the end of two years, when this support had reached a stage where group management became a natural course, Heron resigned as general director, and the theater was thereafter governed by a board of fifteen. At first he had been the only person versed in stage technique; others were by now naturally developed through the theater itself, and he resigned with assurance that they were at hand to guide the craft safely.

All dramatic societies have a stormy

FOREST THEATER SETTING FOR "IPHIGENIA IN TAURIS"

existence, and the Forest Theater group has been no exception to this rule. Lightning has flashed over the choice of plays and producers, all, let it be said, for the glory of the experimental theater. This happy internecine warfare waxed most strongly during the days when original drama, and vital, eager interest in manner of production were keynotes of the newly created medium.

As time passed and the personnel of the first organization scattered to other parts of the United States, or became absorbed in the commercial activities of the town, interest in the Forest Theater became of a more general and less intense nature. Then, it may truly be said, under pressure from the commercial and covertly "boosting" element, who were quick to see a successful means of civic promotion, the outdoor theater tended more to become, as it is outwardly today, "a community theater." Or, to put it more aptly — quoting from widely different sources and with regrettable taste—Carmel discovered the value of such sentiments as: "The groves were God's first temples," and "All the world's a stage."

For a number of years a battle was waged over this delicate subject, now more or less quiescent. Michael Williams, writer and editor, at one time resident in the Eighty Acres and quite active in Forest Theater affairs, once gave vent to a sarcastic statement at a meeting of the board, shortly after a series of not altogether artistic successes

Williams had listened to a prosaic, if financially rosy, outline of the future season Rising scornfully to leave, he was hailed with the query: "What do you think would be good, Michael?"

"Gentlemen," he replied, "all that will save you now is a glorious failure." And shortly thereafter, legend records, they had one.

* * *

Magically still against the shadow of the pines are the scenes of certain Forest Theater plays, and only the actors and producers themselves know of the efforts expended, the heart-aches endured and the price paid for that success. To the spectators, results have seemed effortless and altogether delightful. Perhaps it is only fair to say that the very nature of the Forest Theater makes production appear easy to the general public. In truth, much more difficulty goes into the selection of the proper play for the outdoor theater than for the regular stage. All settings must be conceived without practical standards to follow, and there are countless mechancial difficulties to be surmounted. It is a subject for congratulation to all

HERBERT HERON AS THE DUKE OF GLOSTER

concerned that, after so long a period many of the plays—of which there have been seventy-six—remain as alive in the mind of the public as ever.

Beginning with the scene of the shepherds in "David," through "Twelfth Night," "The Toad," "Alice in Wonderland," "Junipero Serra," "A Midsummer Night's Dream," "The Piper" and "Tusitala," it is hard to choose among the plays of the first ten years. Or, for that matter, of the last decade. Highlights of the ten years just past were undoubtedly "The Yellow Jacket," with its almost perfect cast, "Pomander Walk," with its charming setting; Kuster's stupenduous production of "Caesar and Cleopatra;" "Rem" Remsen's "Inchling;" the rare beauty of "Iphigenia in Tauris;" an enchanting rendition of "The Mikado," and a noteworthy staging of "Hamlet." The last three years have seen brilliant performances but are still too fresh in everyone's minds to make individual mention of the plays necessary.

There have been a multitude of marvelous settings designed and constructed for Forest Theater plays. William P. Silva, Jessie Arms Botke and Cornelis Botke, Homer Emens and many other noted Carmel artists have given of their best to this angle of production. Among names of greatest moment for highly creditable work in this field are D. W. Willard, Arthur Vachel, Alfred E. Burton and Perry Newberry.

Throughout the plays certain actors hold their own. And a curtain call for producers would surely demand to see Herbert Heron, Garnet Holme, John Hilliard, Perry Newberry, Mary Austin and Blanche Tolmie—all matters of difference forgotten, crossing the Forest Theater stage to receive hearty and determined applause, even at this late date, as on the first nights of their triumphant productions.

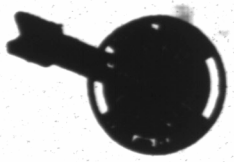
* * *

Tragedies, drama serious and otherwise, light operas and children's plays—all these have trooped across the stage in the forest. The place is close to the heart of Carmel, because of its nearness to the aspiring spirit within all of us.

ERNEST LYONS

SCHOOL OF WOODCARVING
C. M. SAYERS
DEPARTMENT OF NEW AND USED
FURNITURE
OCEAN AVE. TEL. 376

CARMEL REALTY COMPANY
R. C. DE YOE
HOUSES
FOR RENT
REAL ESTATE
INSURANCE

CARMEL CLEANING WORKS

Telephone
2 4 2
DOLORES NEAR OCEAN CARMEL

VISIT THE CARMEL SMOKE SHOP
Corner of Ocean and Dolores
WHENEVER YOU NEED
MAGAZINES,
CIGARS,
CIGARETTES,
SOFT DRINKS
MANAGED BY W. J. WILCOX

CUT FLOWERS
for every occasion
Chas. A. Watson
4th & San Carlos Telephone 205-W

RUSTLING "THE LAST RUSTLER"

The book section of the New York "Times" differs from the related departments of numerous lesser journals—including The Carmelite—in that its reviewers are required to read the books they review. Three weeks ago there appeared a "Times" review of "The Last Rustler: The Autobiography of Lee Sage," being, so it is said, the life-story of Glenn ("Snap") Nelson, Carmel cowboy and producer of "atmosphere" for the Forest Theater. The "Times" reviewer, W. J. Ghent discovered minor inconsistencies in factual data contained in Lee Sage's saga, and proceeded to enumerate them in his review. "Snap" Nelson now replies:

Whoa! Whoa, now!!! Let's took a look! I don't know what kind of trail-scent or bait you'd use. I never trapped nor even shot one of them animals. In fact, I don't know what a Mathematician is—whether it's a fur-bearing animal or just a plain Manuscript Cannibal.

I read about him in The Carmelite. It had got the scent from the New York "Times." He had his ears pitched forward and his head dropped down and was feeding very eager on the carcass of "The Last Rustler: Autobiography of Lee Sage." He found spots that was far too tender and young to really come from a carcass as old as the one he was devouring and he throwed up his head and wailed his discovery full blast right out into the New York "Times." Now when a creature makes a noise big enough for that—he's worth running down! I just reckon as how if I ever write again I'll use some of my old tracking methods and go bag that Mathematician Ghent so we can start together.

Tain't nuthin' out our way to subtract six or seven years—maybe ten—from a feller's life in one night. It's kept me busy trying to keep from subtracting all my liberty from myself in less time than that.

And as to railroads and brand inspectors. Ghent sure blowed me right out of St. Johns. Arizona, on that proposition. I never knowed until he put me wise to it that they don't always get mixed together. He's right and I'm wrong—that's why I'm trailin' him. There ain't no railroad in St Johns, but I'm damn sure there's a brand inspector there!

I ain't makin' no promises, but if Carmel wakes up some morning and sees me piling into an airplane with a sack of salt and a elephant gun loaded with arithmetics, it will know I've gone out to bag my first Mathmetician.

LEE SAGE.

LINOLEUM BLOCK DESIGN FOR FAIRY PLAY

Jean Spence, daughter of Doctor David Spence, won the prize for the most fitting linoleum-block design to be used for all publicity purposes in Blanche Tolmie's colorful fantasy for children, "Over the Fairy Line," to be presented at the Forest Theater on July eighteenth and nineteenth.

In the contest, which closed Saturday morning, Jean's compositions were judged the best in poster style and drawing by George Seideneck and Arthur Hill Gilbert. Both artists expressed themselves as being surprised and pleased by the refreshing artistic promise of the work submitted by the children. Most of the drawings presented came from youngsters under the age of twelve. A group of the best is now on display in the children's window of the Seven Arts bookshop.

Jo Schoeninger, editor of The Carmelite Junior, is cutting the prize-winning design in linoleum for reproduction as a poster.

* * *

Rehearsals at Sunset School playground are being enjoyed almost as much as if the real production was underway. Carmel children have always enthusiastically joined in the children's plays held at the Forest Theater, scenes of so many delightful fantasies in the past, and this season's play promises to be one of the most vivid.

Blanche Tolmie's record in this respect foretells an amusing play, replete with childish drollery and that precious glamour which only a true interpreter can catch. To adults the performance will be precious for its freshness and spontaneity. And, of course, it is by far the most important event in the year for children. Once a year they own the Forest Theater.

Miss Tolmie has put rare feeling into "Over The Fairy Line." The story telling of a little girl's adventures in the land of magic, has a rare atmosphere of imaginative humor.

Pupils from the Woodward school of dancing will present dance numbers. Frances Montgomery has arranged appropriate musical scores.

At this date, there is still opportunity for small children to join the cast, and receive the benefits of Blanche Tolmie's direction. Volunteers are needed to assist in making the costumes. Adults wishing to help are asked to get in communication with Mrs. Lita Bathen, business manager for the play, by telephoning Carmel 385.

The Old Abrego Adobe Monterey

from a painting by M. de Neale Morgan

EXHIBITION OF PAINTINGS BY M. DE NEALE MORGAN

Emerald and turquoise depths of the Highlands and Lobos, bold breaking surf, dunes and wind twisted cypresses —these are what one expects and so often finds in the work of M. De Neale Morgan, painter of the peninsula's ruggedly beautiful coastline.

Her paintings of the sea and coast are done with a technique as strong as her subjects. Her individual interpretation is markedly in harmony with the spray covered rocks, sea fogs and dunes she has chosen to depict. Visiting the studio on Lincoln street, one's imagination is lifted out of the immediate town—transferred to the peninsula's most favored "quiet and stormy places." Some of her pictures have so adequately caught the struggle of cypresses with storm, that one might say—"here is an artist who has painted the wind."

But De Neale Morgan does not always depict struggle. The romantic old adobes of Monterey have provided much charming material for her brush. And some of her best work has had as its subject Carmel's lovely gardens.

Beginning next week, she will give the first of a series of "one-man shows" in the Carmel Art Gallery above the stationary shop in the Seven Arts building. Paintings displayed will confine themselves solely to peninsula garden scenes. There will be two views of Miss Margaret Lithgow's prize-winning garden spot; and two of the charming Blauer garden, as well as many others. Gardens belonging to Mrs. Leslie Doulton, A. W. Wheldon, Miss Anne Grant, Ross Hoffman and J. H. Payne have been painted by Miss Morgan, and the pictures assembled for this unique display.

Most interesting of all will be what the artist calls "the wild gardens"—paintings of lupin on the road to Salinas—San Jose Creek ablaze with color—the vivid sea edge in spring.

In oil, tempera and pastel, she has caught the beauty of wild and formal gardens; certainly the exhibition should be well attended by a community so interested in the subject.

ORCHARD BRANCHES

We brought your branches and sprays from the blossoming orchards,
Apple boughs we brought where you lay, you on your white pillow,
Your cheeks faintly flushed like a pale flower,
Your hands worn with suffering into a thinness
Delicate-edged, transparent, fine as petals.

"What miracle!" you said, "that so exquisite a thing as this flower
Soft and white a as flower; your hair glistening white,
Can be born from the hard stem, out of the tight bud!"
Seeing you, today, so frail and small in your shroud, I cried
"How from the slightness of this body could children spring?
Expanding to life from the narrow casket of these bones?
Their stature from this slender pod, now empty and shrunk away!"

—HELEN HOYT

Picking Up a Few "Strands"

By FRANK SHERIDAN

(EDITOR'S NOTE.—There has been an unavoidable lapse in the continuity of this narrative, due to the author's absence in Montana "on location." It will be recalled that the last episode left the narrator in Salt Lake City, stranded as usual.)

Of course, my principal thought since the company stranded in Salt Lake was to raise the fare to some point East. I think sixteen dollars was the tax to go as far as Denver—and I had about "four-bits" in the privy-purse. Mind you, no writing home for money for either Bob or myself. We got into these jams aided and abetted by no one but ourselves, so pride behooved us to wriggle out of the mess by our own wits. Morris' father was a big real estate operator in Denver, but Bob would rather walk home without a meal than give his Dad a chance to say "I told you so." I was always prosperous in my letters home and you can bet I wasn't going to tarnish my record. I figured that about one week in Utah would be as long as I would stay. I felt that I could raise money in some way to get me some place on the other side of the Rockies. Little did I think that I would have Salt Lake City as headquarters for the next year.

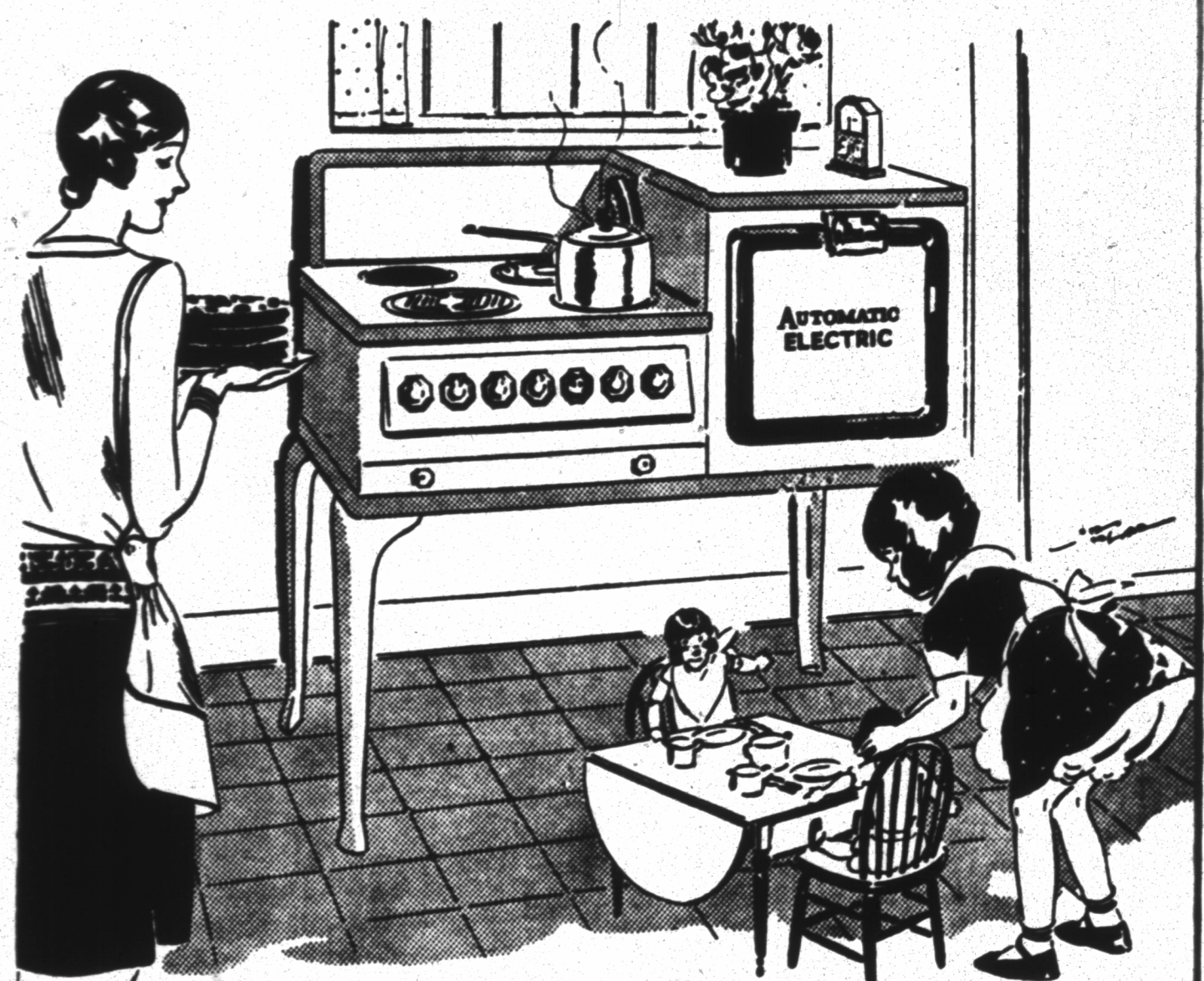
That bundle of nice things that dear Mrs. Lindsay put up for us Christmas night lasted for three days—then came the tough stretch. Water and a couple of penny apples for breakfast, and a fifteen-cent beef stew for dinner was my diet for some days; then a lot more days of a ten-cent loaf of bread bought each morning for five cents because it was yesterday's baking.

New Year's Day, 1896, found Brigham Royce, Bob Morris, Fitzgerald Murphy and myself walking down Main Street a few minutes before twelve M. Three busted actors and a dead-broke playwright. The things we were saying about Utah, Salt Lake and its climate, its lack of appreciation of real good talent, and so forth, were classics in emphasis. Our adjectives cannot be described; the law forbids it. Suddenly a man rushed out of a store a few feet in front of us, waving a revolver. We tumbled over each other ducking into a doorway. The gunman turned loose his battery—bang! bang!; five times straight up in the air. A bedlam of yells, screams, whistles, horns and hurrahs exploded. Men and women were dancing, hugging, slapping each other on the backs. These people had gone crazy

A big "bucko" gave me a crack on the back as he pranced by me and shouted "We've got it; we've got it!" That was where I became a plural—I got it, not he. He socked me good, the big loafer. All this took but a few seconds—then I remembered: Utah had become a state. The gunman was the telegraph operator, the shooting was the flash to the people that President Cleveland had signed the admission document that said they could vote, play politics and scrap to their heart's content over silver and gold coinage, high tariff or tariff reform. For my part, I would have sold all my votes forever more for a few square meals and fare back to New York. Yes, I'd have sold half of my votes for fare to Denver and the said meals.

Rave on, you sillies; yell all you want about "admission to the Union"—but if I were admitted to the presence of a plate of corned-beef and cabbage I'd show you a union that would make your celebration look as weak as mother's coffee.

Mr. Stevens, the leader of the Tabernacle's magnificent choir, a really superior musician, had written a state song and boys were on the street shouting out the name of the song as they sold it. We the four busted bohemians, continued our walk down Main street, damning everything that bespoke of joy, the state, the city, the people, the noise, hating everything, including ourselves with the hate growing hotter every step, when one of the song-selling lads rushed up to



The *electric range*
costs no more
than any good range!

me, shoved a copy of the song under my nose and eagerly asked, "Mister, want to buy 'Utah, We Love Thee'?" Silence on our part for a second, one look exchanged, then the truest laugh that Salt Lake had that day came from us—four hungry thespians. The satire of it hit us in a flash—we leaned up against the building and roared. We gurgled, we spluttered. The people passing looked at us and laughed too; they felt that we were overcome with joy at being "admitted to the Union."

One of us would quiet down and start to speak, only to break out afresh. It must have been five minutes before we became rational again.

Yes, "Utah, we love thee," for you chased the blue devils away from the four biuest devils within your borders for the rest of January first, 1896

* * *

Don't think mind you, that during those two lean and hungry weeks that I was waiting for fortune to come up and fall over me. No, no, I was hustling a aplenty.

The Utah Press Association was in need of money to make up a deficit caused by entertaining a flock of editors that had convened a few months prior in Salt Lake City. An amateur theatrical performance was a great idea. I sold myself to a Mr. Ernest Rognan, the deciding voice, in my very best form of a desperately hungry man who sees food in the offing.

Brother Rognan postponed from day to day the signing of a contract—not that the contract amounted to a hang, but in said contract was a clause that said the party of the second part, meaning me, was to receive a retainer of fifty dollars as a binder when the contract was signed. Fifty dollars—now, I leave it to you my friend; isn't that a whole lot of ham and eggs, and steaks and roasts, and chicken and things? It sure is—but you can bet there wasn't even one beef stew in my dreaming and planning. Why I couldn't smell a beef stew for a couple of years without wanting to warn the eater of the danger he was running.

One Saturday morning shortly after the big New Year's laugh, I woke to find I didn't even have a nickel to buy that stale loaf of bread, so in desperation I went to Rognan's office and put the matter up to a Yes or No. He said "Yes, the committee have agreed to your terms. Come in Monday and we'll sign the contract." Then I really "played great poker."

"Mr. Rognan," I replied, "there's nothing in Salt Lake in my line of work except this benefit performance. My workshop is New York and if the contract isn't signed today, I leave on the seven-thirty train tonight."

I didn't even have a nickel to take me to the D. & R. G. depot, so there were many quakes and trembles inside when I pulled that speech. Silence for the longest few seconds I ever lived. He pressed a button and I thought here's where I make a dignified exit and tighten up my belt till I could raise the price of one of those awful beef stews. A clerk answered the bell. Rognan ordered, "Bring those contracts for Mr. Sheridan; there's a fifty dollar check attached." I damn near fainted.

Builders of fine apartments specify the electric range because renting is easier. The tenants, delighted with the clean electric cooking, later buy electric ranges for their own homes.

And when you cook electrically, you'll have such tempting home cooking—with less effort! For electric cooking can be entirely automatic. After a meal is placed in the oven you never have to watch it—or baste the meat.

No wonder that 31,000 of our customers are thanking electricity for making cooking a pleasure—and for bringing cleanliness and beauty into their kitchens.

Today's electric range has white and gray porcelain enamel which harmonizes with any colorful idea you have for your kitchen. It has cooking elements which are 29% to 50% faster than the old types. Among the other features, it has the fully enameled rust-proof oven.

You'll be surprised to learn that today's electric range costs no more than any good range and that 4¢ worth of electricity cooks the dinner for four people.

A few dollars down will place an electric range in your home, ready to use. Come into our office or a dealer's store and see these beautiful new ranges.

PACIFIC GAS AND ELECTRIC COMPANY

P • G • and E •

Owned-Operated-Managed
by Californians

AT DEL MONTE

Carl S. Stanley, manager of Hotel Del Monte, has announced the enagement of Hal Girvin and his orchestra, their first appearance having been made last Saturday evening.

Girvin, a University of California graduate, has been for several years identified as orchestra leader with such well known hotels as the St. Francis, Feather River Inn and Yosemite. More recently he has been broadcasting over San Francisco stations.

Hotel Del Monte will continue its program of dancing in the Garden Room five evenings a week, Tuesdays and Sundays being excepted. There will be a dinner dance at Del Monte Lodge every Sunday night.

LEGAL ADVERTISEMENTS

(The Carmelite is the Official Newspaper of the City of Carmel-by-the-Sea.)

ORDINANCE NO. 105

AN ORDINANCE TO AMEND SECTION 3 OF ORDINANCE NO. 94 OF THE CITY OF CARMEL BY THE SEA, ENTITLED: "AN ORDINANCE CREATING THE OFFICE OF DEPUTY CITY CLERK OF THE CITY OF CARMEL BY THE SEA, AND PROVIDING FOR HIS COMPENSATION, APPOINTMENT AND REMOVAL." and REPEALING ALL ORDINANCES AND PARTS OF ORDINANCES IN CONFLICT WITH THIS ORDINANCE.

THE COUNCIL OF THE CITY OF CARMEL BY THE SEA do ordain as follows.

Section 1. That section 3 of Ordinance No. 94 of said city, entitled as hereinabove set forth, and duly adopted on the 4th day of February 1929, be amended to read as follows:

"Section 3. Said deputy City Clerk shall receive as compensation in full for his services as such the sum of $130.00 per month commencing on June 1st 1930, provided, however, that the office hours of said officer shall be from 9 a.m., to 4 p.m., on all business days; and said salary shall be paid at the times and in the manner that salaries of other appointive officers of said city are paid."

Section 2. All ordinances and parts of ordinances in conflict with this ordinance are hereby repealed.

Section 3. This ordinance is hereby declared to be urgent and necessary for the immediate preservation of the public peace, health, and safety and shall take effect and be in force forthwith from and after its final passage and approval. The following is a statement of such urgency: Said ordinance is necessary to carry on effective municipal government in said city.

PASSED AND ADOPTED by the Council of the City of Carmel-by-the-Sea this 17th day of June, 1930, by the following vote:

AYES: COUNCILMEN HERON, KELLOGG, ROCKWELL, JORDAN, BONHAM.
NOES: COUNCILMEN: NONE.
ABSENT: COUNCILMEN: NONE.
APPROVED: June 17, 1930.

HERBERT HERON,
Mayor of Said City.

ATTEST:
SAIDEE VAN BROWER,
(SEAL) City Clerk.

CITY OF CARMEL-BY-THE-SEA)
COUNTY OF MONTEREY)ss.
STATE OF CALIFORNIA)

I, the undersigned Clerk of the City of Carmel-By-The-Sea and Ex-Officio Clerk of the Council of said City, hereby certify that the foregoing Ordinance No. 105 of said City, is a true and correct copy of Ordinance No. 105 of said City, which was introduced and given its first reading at an adjourned regular meeting on June 10th, 1930. Passed and adopted at an adjourned regular meeting on the 17th day of June, 1930, by the following vote:

AYES: COUNCILMEN HERON, KELLOGG, ROCKWELL, JORDAN, BONHAM.
NOES: COUNCILMEN: NONE.
ABSENT: COUNCILMEN: NONE.

ATTEST: SAIDEE VAN BROWER,
(OFFICIAL SEAL) City Clerk.

POLITICAL ADVERTISEMENT

EMMET C. RITTENHOUSE
REPUBLICAN CANDIDATE
FOR CONGRESS
8th CONGRESSIONAL DISTRICT
Primary election August. 26

THE CARMELITE JUNIOR

THE CARMELITE JUNIOR, JULY 4
NUMBER 18

THE CARMELITE JUNIOR IS THE SPRING-OFF OF THE REGULAR CARMELITE

JO SCHOENINGER Editor
NORMAN BAYLEY Associate Editor

OUR VIEWS

SUGGESTIONS FOR THE PARTY

Here is a game which is both unique and lots of fun. Get a collection of Carmelite Juniors (all of the same week) and pass them to the ones that enter the contest. Then raid your father's pencil rack and sharpen as many pencils as you need. Pass them out also. Then explain to the people that the one that finds the most mistakes wins. Say go and let them at it for about twenty minutes to one half hower. Then underline the mistakes on each paper and count them up. This game has been tried and has been found to be successful. The largest number of mistakes was eight. All the mistakes that they could find together was about fifteen. If you want the supply of Carmelite Juniors see the Editor of the Junior, I am usually at the Carmelite Office.

The Editors of this page would like to thank the ones that are bringing in copy and also the ones that take an interest in this page, as a reader, writer, etc.

† † †

TO THE PLAYHOUSES.

Attention The Carmel Playhouse, Forest Theater and all the Theatres here. The Carmelite Junior would like to call your attention to the fact that we are glad to take press tickets and write up the plays afterwards. The Denny-Watrous have carried this out and we are glad to write up the Southern Harmony Four this week. Remember that we will accept it for any of the plays very willingly. The Editors.

† † †

SCOUTS

The scouts came together in the ussual place, the boys were called around the table and business was discussed. Mr. Warren announced that there is going to be an overnight hike July 19, and I am sure that every boy is eager to go. After bisuness was discussed we had pratis on signaling (the moris code) and then we had drill on the correct way of turning all did fairly good. After the drill a game was played that also had something to do with the drill and the meeting was ajurn. Another member came came into the troop at this meeting, Frank Eubanks. N. B.

RED PRIORS LEGACY

By Alfred H. Bill

Publibshed by Longmans Green & co.

Below is a steriotype of an illustration in this book. It is about a boy's life in the French Revolution. It is at the Carmel Public Library.

continuing THE CARMELITE JUNIOR

STARTING A BUSINESS

By Jo Schoeninger

(*Continued from last week.*)

Charlie crouched as if to spring at the men who were about to atackt him. They were just about to lay hands on him when a voice behind them cried, "Halt, in the name of the Ship's Purser." The purser lowered a gun on them and they slowly raised their hands. After securly hand-cuffing them he led them to the Captain office. The Captain serveyed them and the Ship's Purses explained about them. Then the Captain put them in the ship's prisen and looked at their passports. After a while Charlie said, "We have found out that they have come on this ship under the title of "The Blackmans Chain Store, & Co." And that looks as though they wanted to molest me so that they would have the location all by themselves." The men were identified as some just hired men that were going to help in putting up Charlie's competor's store. But they had been told by the manager of the competing store to "get" Charlie.

Well, with the men locked up, Charlie felt much better but news from the Captain told him that the manager of the store was still at freedom as they could not prove anything on him. He knew that his troubles were not ended yet and that the manager was going to carry out his threat. The boat was in sight of shore and Charlie was so hipped up that he forgot about the other man. He saw the shore and the palm trees and went into the cabin to get a map of the county and see where his location was. He saw it and then saw where the opposite company would be placed. He noted that they would be on the same train and that they would go on the same caravan to their locations. But this did not worry him so much, as he had other things to think about. His Uncle Jim had sent the necessary things down to start the store and house and was sending the rest down with the next boat. So the next week Charlie would be occupied in building his place. Charlie was thinking about this when he was suddenly hailed from behind. "Look out, you sap!' the man shouted. A huge crane was lifting the cargo out of the ships hold and was letting it down on the deck. This was to get the stuff ready for lifting it on the deck. It was getting late in the afternoon so Charlie decided to stay in this place overnight and then go in the morning. Just as he was going he saw a lot of lumber, linoleum, tools, etc. come up. He knew that that was his. Charlie was so thrilled that he was just watching it through every step and saw it finally light on the deck. Charlie inspected everything there. He saw the hammar, nails and all the tools. But what made such a showing was the huge pile of lumber. After Charlie had seen it all, he went to his bunk and lay down a while. He turned off the light so that it would be easier to rest in. Charlie had decided to rest a bit before going to dinner. After he had slept a while he turned over on his bed. He was astonished to see the door-knob slowly turn. He pretended to be asleep and a man slipped quietly in.

(*Continued next week.*)

† † †

HARMONY AT THE GALLERY

The Southern Harmony Four sang at the Denny-Watrous Gallery on June the twenty-seventh. There is hardly any use in me trying to describe the singing in my estimation. But I have always liked harmony and I got just what I liked in their singing. It was my idea of real singing. I like jazz because of the harmony in it, but they showed that other music besides jazz could be harmonious. They came during the first quarter dressed in the real plantation clothes. Of course, they were dressed very emaculate but it gave the air of being right on the plantation with them. In the rest of the time they wore Tuxeedos. I liked their orriginall dress better. They sang many songs and some of the ones that I enjoyed mostly were—"Scandalized My Name" and one about how Jahshua fought a battle and the walls came tumbling down. They can be heard every morning from half-past-eight to nine o'clock over KGO through the National Broadcasting System. I listened to them this morning and you can hear them actuolly sawing wood. The program is called—"Sawing the Log of Day."

† † †

CARMEL BOY BUILDS BOAT

Eddie Burnham, who has, for the past half year, been a student at the army and Navy academy at San Diego, has returned to his home in Carmel to spend the summer vacation with the rest of the Burnham fauily. He started a boat last summer but couldn't get it finished before he went to the academy. He had the frame done, which consisted of the body done in slats and all ready to tack the canvass on. So this summer he got to work on it and it is completed now. After a few minor adjustments, he and Nells went out in it. Everything went fine and Eddie claims that it will hold three so you can see what a large boat it is. Every one who sees it says that it is a dandy success.

† † †

WHAT THE MEADOW LARK SAW

Shown below is a meadow lark looking at its young in their nest.

They are very cute. We went arownd one day and counted over a dozzen nests and of course there were many that we couldn't see. But to assure you of no wrong deed, may I say that we did not even touch the nests or the vines arownd it. There are mud nests under the part of roof that hangs over and it is fun to see them grow larger every day with the increasing family. Then there are the most popular kind that are made out of string, cloth, twigs, etc. Those are to be found in the vines, which are very numerous arownd our place.

One day we went to a particular vine that they seem very fond of. There were three nests in it and they showed the various stages in the progress of the coming baby meadow larks. In the first nest there was two or three eggs in a very pale blue. In the second you could not make anything out except a lot of litle fuzzy feathers. They were the young ones that had not been able to move yet and they were moveing up and down in their breathing. In the third nest the young ones flew out before we could get anywhere near them.

Note:—Our Dad went with us, so no possible harm was done to the young ones, besides we like birds to much to molest them.

By *train*

ADD DAYS TO YOUR VACATION —and save money, too

Low fares on Pacific Coast now in effect. Fast trains save daylight hours for play. By train you leave the job of getting there to someone else—you save your nerves, and rest.

By Southern Pacific your vacation starts when you board the train. In many cases you can leave at night, sleep as you ride, and arrive in the morning—actually adding a precious day to your vacation.

Or—travel by day—enjoy the scenery as you ride. Many a spectacular scenic mile of this Pacific Coast can be seen only by train.

AT THESE LOW FARES

At low summer fares, enjoy the added thrill of saving money. ***You know just how much your trip will cost before you leave.*** Some examples of summer roundtrip fares, with 16-day return limit:

LOS ANGELES	$18.50
SAN DIEGO	25.50
SAN FRANCISCO	6.00
RUSSIAN RIVER	9.00
LAKE TAHOE	17.50
PORTLAND	42.45
TACOMA	50.95
VANCOUVER	62.70
SEATTLE	53.20

LOW FARES EAST MAY 22 TO SEPTEMBER 30

RETURN LIMIT OCTOBER 31

And *only* Southern Pacific offers choice of Four Great Routes to the East. Ask your local Agent about this and other exclusive Southern Pacific advantages. Some examples of summer roundtrips:

NEW YORK	$152.42
CHICAGO	91.02
ST. LOUIS	86.32
KANSAS CITY	76.32
NEW ORLEANS	90.12
ATLANTA	114.32
WASHINGTON	146.58

Southern Pacific

E. B. WALLING
Monterey Agent
Phone Monterey 139